Daniel Newman reviews 'Where Is Vietnam' — Page 5

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Honor Board Notes Little Response

Honor Board Chairman Robert Waterhouse told the **Campus** Sunday night that the board's unanimously-approved proposal to drop the examination pledge, which they announced last week, has drawn little comment from the student body here.

Waterhouse said that he discussed the board's stand with only one teacher, who was generally in favor of it, and that there had appeared little interest among the students themselves.

Board member Gerry Goodrich also told the **Campus** that he had not heard discussion about the proposal around the college.

When asked whether he had any idea about student reactions to the proposal, which would eliminate the examination pledge which states, "I have neither given nor received aid on this exam," Goodrich simply replied, "None."

Helen Martin, women's chief justice and member of the college's honor board, told the **Campus** that she had not had the time to study the matter carefully, but that she felt "there is significant interest here about the pledge."

The college administration has maintained support of the written pledge as part of the honor system since the beginning of the present discussion concerning the effectiveness and desirability of the pledge.

Dean of the College Dennis O'Brien has told the **Campus** that he feels that the pledge "is appropriate as a conscious realization that the student is on his honor on each and every individual occasion."

Though the Honor Board had voiced hope that the pledge issue be taken up at yesterday's Student Life Committee meeting, it was not listed on the formal agenda.

The **Campus**, in an editorial last week, gave the discarding of the pledge its "wholehearted support."

Freshmen Petition For Soph Driving, Await Judicial Council Recommendation

Progress on sophomore driving privilges has been awiting a recommendation from the Men's Judicial Council, according to Dean of the College Dennis O'Brien.

O'Brien told the Campus that Dean of Men Bruce Peterson "has been urging them to make a recommendation," as they have jurisdiction over driving, at least the men's driving.

If the council recommends a change in the restriction, the matter will go to the Student Life Committee, according to O'Brien. He was uncertain whether the proposal would then go to both the president and the trustees for approval. The issue was not on yesterday afternoon's SLC meeting agenda.

Meanwhile, the attitude of freshman council members on sophomore driving was voiced in a statement issued by freshman class president John Taylor:

"We want to indicate to the administration and to the trustees that the freshman class is vitally interested in sophomore driving privileges, but that we recognize this as a responsibility as well as a privilege. At this point we wish to point out specifically that this is not just a sophomore or upperclass action and that we are behind it 100 percent."

Freshmen were asked to demonstrate support for their representative's stance on sophomore driving by signing a petition for action on the issue. (The petition and signatures comprise a full page ad in this week's **Campus**.)

Faculty Letter Supports Ad Hoc Plan

To the editor:

We would like to counter, if not correct, the impression conveyed by an article in the Campus of March 16, which implied that the Middlebury faculty was unconcerned about the social changes embodied in the recent Ad Hoc Committee Report. We ourselves are firm supporters of the proposed change, and we also believe that such support is general and substantial among the Middlebury faculty as a whole.

As members of the college community, we are genuinely interested in the social and intellectual atmosphere that surrounds the learning process. We feel that improvements in this atmosphere are both necessary and possible. Without in any way wishing to dominate the student's social life or regulate his existence beyond the legitimate — and fundamental — demands of the college curriculum, we feel that the social changes envisioned by the Ad Hoc Committee Report will help to create an environment in which the guided pursuit of knowledge and the free pursuit of happiness are complementary rather than mutually exclusive aspects of undergraduate life at Middlebury.

William B. Catton
M. Kimberly Sparks
Robert Pack
Daniel Newman
Peter J. Coney
Brewster Baldwin
Abbot S. Gaunt
Robert G. Cornwell
Victor L. Nuovo
Nicholas R. Clifford

CREST ROOM: de-sterilization

Renovation Plans Will Alleviate CR 'Sterility'

Final plans for the redecorated Crest Room will be ready soon, it was disclosed by Mary Meyer of the BOG Crest Room Committee.

Some details are still to be resolved, according to Miss Meyer but the plans will be finished before the end of the school year. Actual work on the Crest Room will be begun before the start of the summer school, she said.

Dean of the College Dennis O'Brien confirmed this Monday, saying that the work should begin in June after final examinations. He anticipated that the remodeling would be completed before classes begin in September.

Although the architect isn't ready to commit himself on the entire plan because of the details that remain, Meyer told the **Campus** that some definite changes will include carpeting, wood furniture, and a redecorated ceiling. The windows will remain, but curtains will be used to soften the lighting.

In all, she said, the new plans will be "extremely interesting" and the room will be much less "sterile."

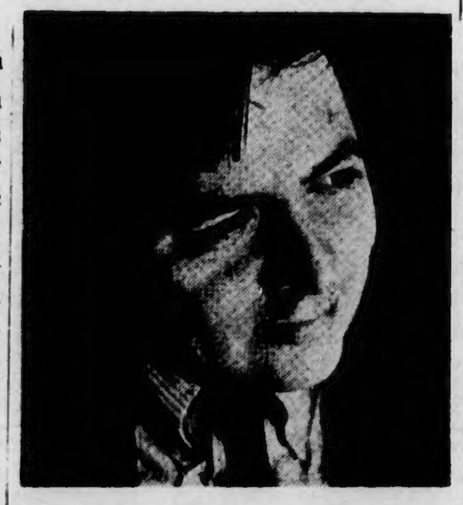
The advisory committee, composed of several students and faculty members, including Dean Dennis O'Brien, was formed last fall as a result, Miss Meyer said, of the "realization on everyone's part that it is not the most pleasant place right now."

The Crest Room, which has traditionally suffered accusations of sterility and of having an antiseptic atmosphere, has been known to students on various occasions as the groin, armpit, and lavatory of Proctor Hall.

Faculty Members Debate Distributional Requirements

Introductory Courses of Theory, Not 'Requisite Skills,' Proposed

By DR. VICTOR L. NUOVO
Assistant Professor of Religion



I am opposed to distribution requirements as described in alternate A of the proposal for curricular revision made public by the FEPC some weeks ago. According to that proposal, every student, with the exception of those who come to Middlebury with advanced placement, would be required to take a two-semester introductory course in each of three areas: natural science, social science, and humanities. The present language requirement would remain in effect.

As I understand it, the purpose of this plan is twofold. For the uncommitted student, it would provide the opportunity to become acquainted with subjects that he might not have chosen to study. In addition it would guard against narrowness and parochialism by providing a broad base of knowledge and insight upon which

(Continued on Page 3)

Requirements Offer An Escape From Conformity And Hypocrisy

By DR. PETER J. CONEY
Assistant Professor of Geology

Defending the concept of "distribution requirements" is a difficult task. If one would listen to the more vociferous of our students and faculty the abolition of these "abysmal" courses seems a very natural conclusion. The semantics of the debate is often curious. No coercion, you say; but, as yet, none have expressed concern over the coercion of departmental requirements. Most significant, it is the word "requirement" that is reacted to, not the advisability or the inadvisabiliy of an exposure to science. Most seem to agree here, it would be advisable. But then — most students say they wouldn't take a science if not "required." This suggests that sometime before a student graduates (or even after) he has got to be "convinced" he should have an experience in science, assuming the rhythm is right. Some even question this.

My position has been quite

(Continued on Page 5)

Faculty Split On Worth of Project Period

From Dean of Men Bruce Peterson's "strong approval" to associate professor Bruce Carroll's "strong opposition," a significant difference of opinion exists among faculty members in regard to the Educational Policy Committee's winter term proposals.

While Peterson told the **Campus** Monday that he was strongly in favor of the winter project period and said that he would act according to the math projects outlined in the report, Carroll was generally skeptical about the plausibility of implementing the program here.

"I cannot imagine a problem that would be able to hold the interest of teacher and student for 8 hours a day, five days a week, for four and one-half weeks," Carroll said.

The political scientist also said that he did not consider the research facilities at Middlebury sufficient for such a program, particularly doubting the ability of the library to provide the facilities necessary for such broad research.

New Methods

Assistant Professor Russell Leng of the political science department said that he was "not completely certain" about his agreement with the program, and said that there "could be dangers in spending so much time for so long a period of time" on a project.

"I would welcome the opportunity to spend the time experimenting with the new methods in political science as a behavioural science, something that we haven't been able to do here yet."

Economics professor D. K. Smith took a somewhat stronger position than Leng, suggesting that "it appears to be only a block of calendar time, and that no guidelines have been set up to suggest what might reasonably achieved in it."

Smith also suggested that the appropriateness of the program for various segments of the college might be questioned when he asked what might be achieved by non-majors, saying that his department "could find something for their majors to do, but that independent study seems to serve this purpose already."

The idea of universality was also questioned by assistant professor of history, Nicholas Clifford, who said "the four-week period will be decidedly beneficial for the good student, but it's the large mass of uncommitted students that we have to worry about."

In this regard assistant professor of English Robert Hill felt that the program might wisely be limited to juniors and seniors or placed on an optional basis in order to provide "a meaningful experience for serious students."

Student Program

Hill stressed the fact that he thought it should be the student's decision, "that it should be the student's program, and that the student should be responsible for it."

Hill did see some problems

(Continued on Page 8)

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'Not Requisite Skills'

(Continued From Page 1)

the major program may be built.

Although I agree with these aims, I do not agree that distribution requirements, described in alternative A, will achieve them. Consider the matter of providing a broad base of knowledge and insight to support a student's major concentration. I do not believe that one year of study in a particular discipline will bring a student far enough to enable him to grasp the principles of that discipline for himself. He will not have progressed far enough to be able to think the discipline, to theorize and comprehend its elements. To be sure, he may have learned certain skills, and he may be able to perform certain operations related to that discipline, but by and large, he will still be the subject to the authority of his professor.

Of course, there is nothing wrong with authority. In education, one submits to the authority of his professor until he is able to proceed by his own insight. In this respect, I do not disapprove of requiring students to study certain subjects. But one must go beyond authority if the educational undertaking is to prove worthwhile. If required courses at the introductory level do not do this, then, at best, they will provide a student with a breadth of information a broad acquaintance with things — but hardly at all with a breadth of insight. Information is cheap.

Breadth of insight is what we are after. It is in the spirit of the liberal arts, according to which one's thoughts in a wide range of matters are his own. This kind of breadth cannot come before, but only at the end of a student's major concentration. I believe, if major programs are properly designed, that this will occur. Much of our knowledge is related (perhaps all??). When one penetrates deeply into a subject he discovers that the single subject opens out to involve many others. He becomes aware of the limitation of his major discipline and of its relation to others.

I have in mind not simply the awareness that one disci-

(Continued on Page 5)

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There is one book, and one book only, currently in print in the United States, classified by the Library of Congress under the subject "College Wit and Humor." And that one book is **Books and Bedlam,** by Dike Blair, Genial Prop. of The Vermont Book Shop.*

* The above interesting item was submitted by Dike Blair, Genial Prop. of The Vermont Book Shop.

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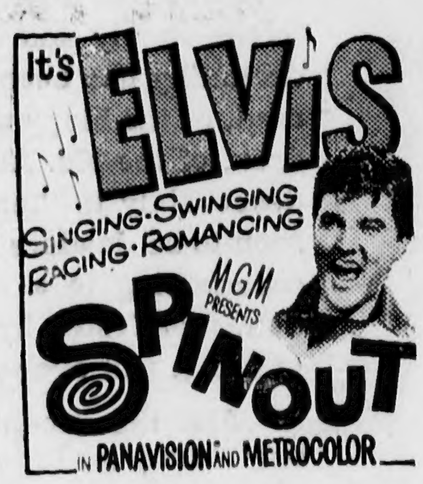

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Editor-in-Chief

EDITORIAL SECTION

Dream-Fear

"It has been said that to be educated is not to have arrived at a destination; it is to travel with a different view." So wrote former University of Chicago President Robert M. Hutchins recently, and we would add only one thing: that to be educated is to travel with **many** views, simultaneously, without shame for our confusion, and, most importantly, without guilt for our dreaming.

Dreaming, it seems, has had serious setbacks in academies of higher education. Somehwhere, in response to the supply and demand values of a technocratic age, dreaming has been left stranded, the refuge of the alienated, of the hippy underground, of the lovers, of the children, of the old. And the filling-station university, trying desperately to "teach" the knowledge necessary for the soon-to-be leaders of the technocracy, is in danger of succumbing to a smug, quantitative concept of education, manifested by an atmosphere of over-testing, overgrading, and over-working.

And the dreamers are the castoffs. The laurels of our society go to tomorrow's Wall Street shark and IBM executive; and we plod along, having transformed the university into an Institute of Technical Proficiency, instead of the center of society's intellectual leadership. Or if it still be argued that it remains such a center, then it is one dependent on Wall Street for its bedrock values. As Hutchins laments, "The objection to the great pumping heart (concept of a university) . . . is that it takes society as given, with all its folly and pretentiousness, and asks the university to supply some of the facilities, most of the hands, a lot of the energy, and all of the ideas that will enable the society to achieve its mistaken goals."

Where are the beautiful dreams that will help us lift our lives above the muck of "reality," and change reality in the process? We have lost our patience for even smatterings of utopian ideals, of the visions of the world as it should be, of a world with even a touch of romance amid largely compartmentalized minds and lives.

The traveling itself, not the achieving of the destination, should take primacy in our concerns. But we are afraid to face the inconsistencies in our own selves, and the evils in our world. We quiver at instability, even in our educational environment; and we tremble at chaos, blind to the therapy it could hold for us. As the president of Barnard College said recently, ". . . I do not concede that the chaos is in itself a symptom of disintegration and decay. It could still prove to be creative instability out of which new possibilities emerge."

We have far to go before the chaos becomes therapeutic, we are are afraid to dream, and we are weary of traveling, having barely begun.

Harris: No Message In The Medium; His Sculpture Is Just 'Making Things'

By JAMES BOWNESS

"I'm making things, not expressing. You look at something I've made and you communicate with it if you wish. But I don't communicate with you any more than two people who accidentally use the same toothbrush."

This comment was made last week by assoc. professor of classics William Harris. The "things" he has made are metal sculptures which were on exhibition in Carr Hall until last Tuesday.

And the most striking thing about Harris's work is the way in which it implies the "making" process. The pieces radiate the heat of the welding torch, and communicate the thoughts which created them.

". . . it is the way the parts make up the whole, and their relationships one to the other . . ."

Harris denies such communication but in some of the pieces it certainly exists.

Particularly the smaller human figures have a wit which reflects the personality of the sculptor. These pieces aren't "funny." They amuse you but you don't know why. Harris believes that it is the way the parts make up the whole, and their relationships one to the other, which is responsible.

"The Professor" for example is made up of 23 parts which are combined "in a fortunate way which make me terribly pleased." The work did not entail a great deal of thought; the reason for its success is more the spontaneity of its creation. It took him only a few hours to complete. Harris commented, in estimating the smaller pieces such as "The Professor" and "The Railway Spike Family":

"They are pretty little pieces . . . seductive . . . and easy to make." He is pleased with them but considers them among his least important pieces.

WILLIAM HARRIS, classics professor and metal sculptor. His works show a communication which is paradoxically both subtle and direct. "statistically complicated." "totally formal."

His favorites are some of the earliest ones — "Zeus," a small, compact figure made entirely of rusted pieces of steel, and "Woman with Umbrella," which because of its simplicity (only three component parts) and its Freudian undertones, is the most striking in the show.

Making Decisions

Although Harris will continue to do similar figures, he will now focus on sculpture in the nature of the more formal abstract pieces. These more impersonal works are also more complicated. Perhaps more than the figures, they require what Harris calls "making decisions" on the part of anyone who tries to appreciate his sculpture. This is a difficult task, as these pieces do not "communicate" at first glance. Only gradually does one realize the relationships between verticals and horizontals, between square and round shapes.

If direct communication is not part of the aesthetic experience, what is it that takes its place?

" . . .The artist's excited sense of control over very statistically complicated relationships . . . is the mainspring of feeling which gets carried over by some very tenous means to the audience. In other words, art is totally formal. It is terribly complex as it

(Continued on Page 8)

Student String Quartet Give Performance of Difficult Cha

By BRYAN UPTON

In one critic's words, the string quartet is an art form in which all parts are "very exposed," leaving minimal room for mistakes. It demands of its performers an extremely high standard of technical competence, and that less tangible quality, musicianship. Above all, quartet-playing requires a high degree of communication among its members.

The student string quartet which performed last Wednesday had obviously put a great deal of work into a difficult program of Mozart, Shostakovich, and Haydn and the results were, to this listener, extremely satisfying.

The Mozart **String Quartet in A Major, K. 212** began a little nervously, but in the following movements, the group became more relaxed. Several members of the group felt that they were somewhat limited by the fact that the variations in the Mozart were so "rinky-dink," and that they had very little to do with the original theme. If such inhibition existed, it was not detrimental to the performance.

Sugar Coating

The quartet performed one movement from Shostakovich's **First String Quartet** (in C major, Opus 49), and this seemed the most pleasing part of the program, especially when considering the technical hazards involved. Charles Ives once classified the music of the early Viennese Classical Schools as

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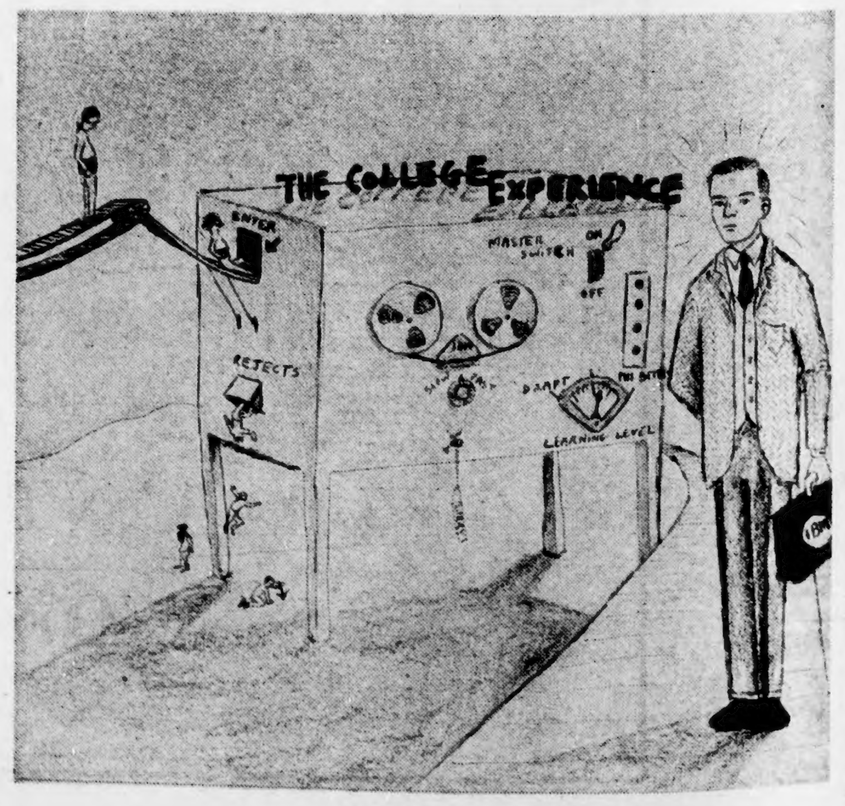

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Where Is Vietnam? It's Still 'Out There'

By DANIEL U. NEWMAN
Visiting Lecturer in English

There are six poets named on the cover of this anthology, "Where Is Vietnam?", names that made me eager to open it. Dickey, Ferlinghetti, Ginsberg, Kunitz, Levertov, Lowell; how have they borne witness? Have they located that distant and undecipherable place, that Vietnam which remains, in spite of pop images and state rhetoric, at once too far away from and too close to the heart? But, alas, their names inked in purple and red arrested me. I began to be aware that this cover had designs on me.

Now I hope I know enough never to judge a book by its cover. Twenty years of picking up half-dressed dames on the covers of modern classics cheaply reprinted should be fair warning. But exceptions prove . . . So I started to take notes on the rhetoric of this cover design, proceeding by free association and free dissociation.

Cover: black. (O Death!) Boxed in by a white line — a coffin. White letters are entitled to ask Where Is Vietnam? (Are the issues black and white?) The title printed in bold face (very bold) yet in lower case (very personal). Below, the six colorful, major-minor poets displayed in red (blood and passion) and in neon purple, the color of certain prose styles. (mine, too?)

The price — $1.25, reasonable for students under and over thirty (I'll buy). The publishers — Anchor Doubleday (Here I rubbed my eyes). Anchor Doubleday: a flood of associations. Jacob Epstein captaining a brave little ship, a cargo of books for an intellectual audience seeking a safe harbor from the wicked seas of the early fifties, from the cold lash of McCarthy and the Cold War. Anchor — the flagship of the paperback fleet, flying the flag of "The Liberal Imagination" (O Thrilling sight!) But that was fifteen years ago. We are on different seas. Does our ship of state sail on and on under liberal banners while we cry out now shipwrecked in first class cabins?

Note further; the editor is Walter Lowenfels. "Who he?" Not an establishment critic or poet? O no. Perhaps a new, young, definite voice of the sixties. No — wrong again. For he is neither young nor old, an editor risen out of limbo. He is, as an inside page tells us, "one of the Paris expatriate poets of the Cummings-Hemingway-Miller era in the 20's and 30's (who) resumed publishing his work recently."

Response

Anything more? Yes, and here I begin to grow ever more uneasy. Crammed in between the bold title question and the op vibration of the poets' names, printed in a light italic face is: "American poets respond."

Further, the information that eighty-seven poets have contributed new works. Why these fragile italics jamed here and al-

Daniel Newman

most overlooked? Shouldn't this be the title? Isn't the question one of response? I am so uneasy now as I open the book that I am ready to question even the claim that I will find eighty-seven **poets** and that their **poems** will be **new.**

Having looked inside the book and inside most of its poems I find I was not uneasy enough. Yes, there are eighty-seven poets, if one includes Julie Gibson and Jonathan Kaplan (both aged 14) and Larry Jacobs (aged 6). "Out of the mouths of babes . . ." Also, if one counts the more strikingly infantile voices of over half the poets, with their agit-prop manners, their Berkeley voices. (California may be the home of the social revolution, left and right, but please Lord, may its rhetoric be kept for its outdoor rallies!) I gave up counting the word scream when I had reached three figures. It is as if these poets were haunted by only one picture in the gallery of modern agony, David Siqueiros' screaming head (Moma, second floor, turn left). Poems of response? Hardly, the voices become so shrill and loud that one can hardly hear the words, much less the music of the mindful heart.

There are, of course, the voices of veterans of poetic wars. But it is precisely in their voices that the deep failure of the anthology becomes all too clear. Note for example, Denise Levertov's poem "What Were They Like? (Questions and Answers)." It is certainly a response to Vietnam, but it remains forced. Its strength is on the surface, in a rhetorical listing of questions and answers. Her voice remains quiet, but her images shout in oversimplified antitheses of life and of death:

When peaceful clouds were
reflected in the paddies
and the water-buffalo
stepped surely along the terraces,
maybe fathers told their sons old tales.
When bombs smashed the mirrors
there was time only to scream.

And Responsibility

However, the ultimate fakery of this anthology shows in the selections from poets of even greater stature. Here we find poems written years before Vietnam. Poets may seem prophetic, but to include poems written three to five years before the Vietnam War and to call them a response is outright dishonesty.

We should be aware, even though the editor may not be, that the most successful poems in the anthology were written out of a sense of crisis wider and deeper than Vietnam. These poems name destructive forces of which Vietnam may be but one symptom.

Vietnam remains "out there." I wonder why? Is the burden of reality too great or too distant? Or has the craft of modern poetry become too wrapped up in its own convolutions and mannered ironies? As I asked these questions about poetry, I thought of painting, and the film as well, and, then, finally of one modern work that does bear witness, Picasso's **Guernica.**

What was it that drove Picasso beyond his genuis, that made it possible for him to respond directly to war's terror within his art? Was it that he had a mythology of tragic sacrifice to shape his involvement? For **Guernica** joins the ritual death of the bull ring with the immediate destructon of a small Spanish town. It joins Picasso's deepest sense, the glorious terror of being in the body, with the mutilation of the moment. To reach the final painting Picasso drew through page after page, in a fury of creation, spurred on by destruction. **Guernica** joins the personal and the public agony, so that we wake up into the nightmare of history.

When I last saw **Guernica,** I thought how times and we have changed. Once it was easy to moralize the nightmare, to see the bull as the enemy, and the horse, the mother and the child, and the shattered human beings as tragic victims. But now that we are the Bull . . .? Now that we are without a ritual and a mythology, to say nothing of an ideology, how can we bear witness? Frustration, shame, guilt, yes. But a clear art to bear the anguish, to see it and beyond it, this, to judge not only by this anthology, is not yet possible.

ves Satisfying hamber Music

"so much sugar-coating," and urged 20th century Americans to "stand up and take dissonance like a man."

This was the spirit of the Shostakovich; yet even to the most conservative ears, its lyricism could not be considered in any way offensive. The single movement was added to the program to balance it with some spice; had the group had time to prepare the rest of the Shostakovich, it would have been extremely rewarding. A future program wholly of 20th century quartets might evoke a surprising response, considering the dearth of contemporary music which is presently performed on an amateur level.

Coherently Brisk

With all due respect to Mozart, the Haydn was a good deal more coherent than the first work on the program, and quite well executed by the group. Despite some muddy triplets in one of the inner parts, and a few disagreements in the final movement, the tempo in the first movement (considerably more brisk than one rather sluggish recording now in circulation) was particularly refreshing.

The group, composed of Carol Harden '70, first violin, Hannah Rikert '70, second violin, Kathy Tepperman '68, viola, and Eleanor Hubbel '70, cello, performed admirably and one could hope to hear more from them in the future. The Grand Salon of the Chateau, which has excellent acoustics, was filled with an audience which, like all chamber music audiences, was small but interested. The idea of an all-student chamber music group was in itself quite encouraging.

Requirements: How Much Merit?

Nuovo . . .

(Continued from page 3)

pline may be of service to another, for example, that a knowledge of anthropology or history or philosophy, is useful to the literary critic, or that proficiency in languages is a necessary tool for the researcher. This is important. But what is more important is the fact that as one progresses in a subject in a disciplined way, he becomes aware of the exciting complexity of knowledge. Progress in the theory of a discipline leads to problems in epistemology and in the aesthetics of systems of knowledge.

If we wish to guard against narrowness and provincialism, then our major programs must be designed to lead to this kind of concern. Only this will insure both depth and breadth of insight. It is at this end of a student's career that courses outside of his major discipline may reasonably be required. These could be introductory courses, but they also should be courses of high sophistication and originality. Originality does not require that these courses make contributions to new knowledge, but that students and faculty proceed in them according to their grasp of fundamental principles.

As far as it concerns the uncommitted student, who would benefit from a general program acquainting him with several disciplines, proposal A seems less than adequate. It exposes a student to no more than three or four disciplines, and requires that he study each for a full year. In addition to this, it would appear that many introductory courses, presently offered, are generally informative, or focus upon the requisite skills of a discipline rather than upon its theory. This kind of course can often be misleading. It rarely captures the imagination of the beginning student. I should like to suggest a better way to accomplish this second aim.

Let every department offer a one semester introductory course. By introductory, however, I mean a course that deals with the rudiments of theory of a discipline rather than with its skills. And let it be required that a student take six or eight of these somehow distributed to insure a sufficient breadth of acquaintance. I do not see why languages could not be included in such a program. A one semester course presenting an entire language in terms of its structural elements might prove to be illuminating. It might also provide a good beginning for further language study. Stu-

(Continued on Page 8)

Coney . . .

(Continued from Page 1)

simple, really. Several centuries of human experience and casual examination of what human beings are doing indicate that, at higher levels of human activity, people are at work getting information about the natural environment, man and his society, or are creatively expressing the reality of both of these. I would think it advisable that every serious student have an experience in depth in each of these areas of human intellectual activity. The rationale for this is based on two simple propositions:

1) The broader the foundation of experience you have the better equipped you will be to cope with the explosive complexity of the age we live in and those that will follow. In other words, the better prepared you will be to adjust to, and mold, the environment you find yourself in.

2) The large number of you that are not sure of your chosen fields of work upon entrance to college will be guaranteed a maximum of exposure to all major areas of human intellectual activity. There is a chance that, with a little luck, you may be able to escape from that blunt dread of stultifying conformity, hypocrisy, and meaningless motions in the life you will lead by increasing the alternatives and perhaps finding a meaningful functioning existence on a far-flung frontier somewhere out there across the world.

There are other problems. Things that trouble me, but not you, since I may be here after you have gone. One of the most insidious things about our institution is the tremendous chasm, relentlessly growing wider and deeper each day, between the sciences and the humanities. This is not the place to discuss the portent of this fact, but a most significant result of abandonment of distribution requirements would be a significant drop in the number of students exposed to science. The inevitable result would be the eventual weakening of the sciences at Middlebury at a time when science instruction at the "Liberal Arts College" is in a critical period. Here at Middlebury, an institution in the midst of a determined effort to balance the strength of the divisions by a major effort in science, the result would be disastrous.

But most of the above is academic, the kind of stuff we trot out for the benefit of a confused committee. There is a reason why I support distribu-

(Continued on Page 8)

Stylish secondbaseman DALE SMITH captains this season's baseball team. Dale led all Middlebury hitters last season with a phenomenal .367 average, in addition to his fine fielding and defensive play.

Baseball Team Solid On Defense; Lack 3rd Hurler

By BOB LENZ

This year's varsity baseball team, in attempting to improve upon last year's 8-7 record, will seek to parlay a tight defense and some high-average hitting into the successful formula that will overcome deficiencies in pitching depth and power.

Coach Wendy Forbes will be relying mainly on two players, Steve Syriala and Jim Soja, to carry the pitching load.

Another problem could result from the schedule. The team normally plays two games in a week, but, towards the end of the season, the schedule includes more three-game weeks. Forbes thus may have to come up with a third starter, or, at the least, a third man that he can call on from the bullpen.

Veteran Infield

The pitchers should get exceptionally tight defense from the veteran infield. The double-play combination of Dave Vanier at shortstop and Dale Smith at second base will still be intact, insuring tight play up the middle. Both of them hit for a high average; Smith led the team with a .367 average last year.

Jon Davidson will be playing the hot corner and across from him at first base will be Senior Paul Connelly. Connelly, who will be taking over for departed slugger Wayne Halliwell, also wields a hot stick.

Anchoring the outfield corps will be centerfielder Steve Callahan, a high-average hitter (.098) who could provide the lineup with some occasional power hitting. O'Malley will fill one of the other outfield posts, unless he is moved into a pitcher's role. Syriala or Soja, whichever is not pitching that day, will most likely play the other outfield position.

Catcher Kimmel

Behind the plate will be sophomore Bruce Kimmel, a steady backstop with another good bat and further defensive protection.

With spring training only a few weeks old, the team's fortunes have already suffered a major blow from the loss of Paul Ford with a fractured ankle.

If axioms mean anything, Middlebury certainly fulfilled one: to have a tough defense down the middle **(catcher Kimmel, the d. p. duo of Vanier and Smith, and ballhawk Callahan in center)**. Callahan, in particular, came up with several spectacular defensive plays last year.

Inconsistent weather could be the factor that upsets the Panthers' pitching plans, causing games to backlog and bunch up.

Untested Laxmen Rely On Diversity For Spring Success

It went without saying, but lacrosse mentor Morrone reiterated: **"There is no Fred Beams this season."** The lacrosse All-American graduated after shattering every existing Middlebury scoring record.

But that was last season, a 5-8 season at that. A season can only be judged objectively by its won-lost statistics, but there were several unwritten footnotes to the '65 season: **an 8-7 -upset victory over a highly-rated C. W. Post squad, and a near-upset of the number one small college team in the East, Williams, which was doomed to a 9-7 failure.** But last season is now history.

Diversified Attack

To compensate for the loss of the stellar midfielder, Coach Morrone has designed a diversified offense, capable of scoring from both the attack and midfield positions.

"There is no Fred Beams this sesaon."

Yet this season, the attack promises to add a greater balance to the overall offense. Led by captain Bob Larkin, an excellent rider who also possesses an overpowering shot, the attack possesses greater depth and talent than its counterpart of last season. Jack Kreusi is vastly improved (which was not difficult to accomplish) and promises to be a scoring threat.

Demanding Midfield

Perhaps the most demanding position in lacrosse is that of midfield. For the skills of an attackman and a defenseman combined with a strength of endurance are requisite for good midfield play.

The depth of the defensive corps was depleted by the loss of senior letterman Don Elliman, who crushed a vertebra in a pre-season scrimmage. However, Jon Berger, Charlie Sullivan and Bob Mygatt return to bolster the Middlebury defense.

The crucial position of goalie is being contested by Skip Green and Greg Lewis.

Lacrosse Spring Schedule

April

1 Dartmouth-Hanover
2 Boston Lacrosse Club-Boston
3 Tufts-Boston
4 MIT-Boston
6 Hofstra-Long Island
8 Adelphi-Long Island

Inside Story

Why I Play

by Karl Lindholm

Why play sports? Every athlete must ask himself this question at some time during the years of his participation. A college athlete especially must resolve this question. Why play indeed? Is intercollegiate athletic competition worth the academic and social sacrifices?

Dave Nicholson, a couple of weeks ago, explained that he played because it was "Fun." But what about the guy, like me, who is not an exceptional athlete, like Nick?

Nicholson's statement "sports are fun" has considerably more depth than first appears. Because they are "fun" is exactly why I play too. But I can't point to a four goal soccer game or a basketball game in which I dominated the action.

Physical

Athletic competition is, I believe, a unique experience. First of all, sports are physical; when competing, one is intensely active, vital, alive — at any level of participation. The excitement of participating in sports cannot be imaginatively experienced by the observer.

Whether competing individually or in team sports, your total energy is absorbed during an event; all capabilities of mind and body are concentrated in a singular effort to attain a goal — victory. No matter what problem or concern has commanded your recent attention, however distressing or saddening, it cannot be maintained once the whistle blows to start a game. It is impossible. Your attention is arrested and held. You are entirely caught up in the action. It is almost a cleansing, even cathartic experience.

What I am trying to describe is the fundamental joy, or if that's too corny, the thrill of sports — a thrill which is felt by the athlete and operates ambiguously when described in words. The thrill is in playing the game with savage intensity and seeing the results of your efforts recorded immediately in victory or defeat. The thrill exists whether you experience the exhilaration of victory or the desolation of defeat.

Fellowship and camaraderie of team play is often and rightly cited as contributing to the thrill of sports. Because of the intensity of the physical activity of sports, the diverse personalities of team members coalesce in a single interest. Teamwork. There is something special about a collective sweat.

There is a kind of stoicims involved in playing sports. In the hours of preparing for a contest, you are exhorted to punish yourself physically, to harden your body, to submit unquestioningly to the discipline imposed by one individual. The physical demands become part of the thrill.

It is this stoical acceptance of the demands of competitive athletics that is most often debunked in the academic or intellectual community. I feel that the athletic discipline and intellectual discipline are profoundly different, and occasionally in conflict. One is not necessarily better, more valuable than the other, unless judged on a completely pragmatic scale.

I recognize the thrill of intellectual discovery. It too can be an intensely exciting moment. The intellectual thrill is a physically passive one, and often a personal and private experience. The thrill of athletic competition, on the other hand, is physical, expressed publicly, communicated to crowds of people, and immediately satisfying. The two are different. Once in a while, the two disciplines meet in one individual — that rarest of all creatures, the genuine student-athlete. But not often.

By drawing the distinction between the athletic and intellectual disciplines, am I postulating that athletics do not hold a justifiable position on college campuses? After all, colleges are seats of learning—ideally, communities of scholars — and not athletic institutions.

It is almost by necessity that America's colleges and universities have become the principle arenas for amateur athletics.

Maintaining our absolute distinctions, the athlete and the intellectual, then, must co-exist on the campus by virtual necessity. Each individual must recognize the thrill that motivates the other: the athlete must be aware that some boys are incapable physically of enjoying the profound thrill that athletic competition affords; the intellectual, on the other hand, must realize that some boys who spent a great deal of time in athletics are incapable intellectually of enjoying the thrill that he experiences.

We have observed how difficult it is to find an individual excellent in both disciplines. It is not, however, unusual to find individuals who are able to partake of both. If a college recognizes only **excellence**, then athletics have little place on the campus. If, however, **experience** is part of education, athletics (and intercollegiate competition) are justified.

Skiers Race In Killy-dominated North Americans

In post-carnival competition, Middlebury has entered individual skiers in international and national meets. Outstanding performances have been registered by Bill McCollum, Jim McGill and freshman standouts Mike Raymaley and Paul Reed.

Bill McCollum, after sterling performances in the slalom and combined alpine in the NCAA National Championships, skied against Jean-Claude Killy in a personal duel at Franconia, N.H. In the North American competition, Bill encountered the finest skiers of the world and termed the experience **"the greatest thrill of my young life."**

In the Madonna Cup, Bill captured ninth in the grand slalom and a fourth and fifth in the individual slalom. Jim McGill, vastly improved sophomore, finished third in the grand slalom and fifth in the slalom.

SKI STAR Bill McCollum

Raymaley and Reed are but two of a fine freshman squad. This frosh team, termed "Middlebury's finest in five years," will complement the solid nucleus of returning varsity skiers.

The varsity skiers will lose no one by graduation, and in combination with perhaps the finest freshman in the East will challenge a Dartmouth squad depleted by graduation.

In John Morton and Terry Morse, Middlebury will possess the finest pair of cross-country runners in the East, with Dartmouth's loss of the stellar Gillette.

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Remember The Pledge . . .

This advertisement paid for by the members of the Freshman Class.

Harris Sculpture

(Continued from Page 4)

speaks on a dozen levels of decision making."

He speaks of both negative and positive decisionmaking. As Pollack makes positive decisions with "purposeful drippings," Harris is doing the same with his "Sealed Man," a figure made up of countless pieces of metal and glass. In the opposite direction his "Woman With Umbrella" involves abstraction, "a constant withdrawing of data."

In regard to his own decision making, Professor Harris is developing ideas for work in a new material — ground metal. Representative of this medium is his large clam-shaped "Revolving Head," with its tongue sticking out, which in Harris's opinion is his most significant work.

From the earliest works, the "Literary," "A Small Horse," a small study in circle relationships and "The Icon" to "The Revolving Head," the show embodies countless levels of human experience. There is humor and wit, a touch of satire, and then the more serious and complex decisions. It is a memorable if confusing experience to see this sculpture, for it is difficult to chuckle and make decisions at the same time.

Winter Program

(Continued from Page 2)

in the actual implementation of it, however, citing the problems of teachers' time and the library facilities, questions also raised by Carroll in his criticism of the project period.

Dean of the College Dennis O'Brien told the **Campus** that he was "anxious about the program as a philosopher and that he would be interested in seeing an extensive seminar on a single philosopher.

"I think philosophy is a natural for the winter program," O'Brien said.

Interdisciplinary Seminar

As dean of the college, O'Brien said, he would like to see a fairly large interdisciplinary seminar set up dealing with subjects such as war, or the film, as approached by natural and social scientists.

Assistant professor Abbott Gaun of the biology department suggested that the winter period was too short for meaningful laboratory work, and that most projects would tend to be theoretical.

German department chairman Kimberly Sparks said that the language departments were "definitely in a bind" due to the EPC proposal and said that "there is little sense in discontinuing beginning courses for the winter." Sparks felt, however, that majors could still benefit from the program.

Nuovo . . .

(Cont. from Editorial Section)

dents coming to Middlebury with advanced standing, or with a clear commitment to a course of study might be excused from some or all requirements.

In any event, since these requirements would be intended only to insure a broad acquaintance with areas of study for the beginning student, there should be ample opportunity to waive them in the case of individual students for whom they have no relevance. In this way, I believe the aims of distribution requirements could be accomplished. Proposal A does not come near to this, and, therefore, I oppose it.

Coney . . .

(Continued from Page 5)

tion requirements. When you love the Good Earth as I do, with all its beauty, mystery and challenge, and when you feel the exhilaration of functioning as her student, there is the chance of giving a few students an experience in the science of the earth and to show them that science can be creation.

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